

CONTRARY MOTION APPROACH CHORDS into χ^{II}
 SOPRANO (SPREADING VOICE)

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 Ted Greene

Handwritten guitar chord diagrams for the first row. From left to right: a 7th fret barre with notes on strings 2, 3, 4, 5, 6; an $F^{\flat}m7/11$ chord with a 6th fret barre and notes on strings 2, 3, 4, 5, 6; a 7th fret barre with notes on strings 2, 3, 4, 5, 6; an $F^{\flat}m7/11$ chord with a 6th fret barre and notes on strings 2, 3, 4, 5, 6; a 7th fret barre with notes on strings 2, 3, 4, 5, 6; an $F^{\flat}m7/11$ chord with a 6th fret barre and notes on strings 2, 3, 4, 5, 6; a 7th fret barre with notes on strings 2, 3, 4, 5, 6; and an $F^{\flat}11$ chord with a 6th fret barre and notes on strings 2, 3, 4, 5, 6.

Handwritten guitar chord diagrams for the second row. From left to right: a 7th fret barre with notes on strings 2, 3, 4, 5, 6; an $F^{\flat}m11$ chord with a 6th fret barre and notes on strings 2, 3, 4, 5, 6; a 7th fret barre with notes on strings 2, 3, 4, 5, 6; an $F^{\flat}(m)11b5$ chord with a 6th fret barre and notes on strings 2, 3, 4, 5, 6; a 7th fret barre with notes on strings 2, 3, 4, 5, 6; an $F^{\flat}m7/11b5$ chord with a 6th fret barre and notes on strings 2, 3, 4, 5, 6; a 7th fret barre with notes on strings 2, 3, 4, 5, 6; and an $F^{\flat}m^{\flat}9/11$ chord with a 6th fret barre and notes on strings 2, 3, 4, 5, 6.

Eight empty guitar chord diagrams arranged in a single row.

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b6 types

Handwritten guitar chord diagrams for the third row. The first four diagrams show various barre patterns with diagonal slashes indicating specific notes. The remaining four diagrams are empty.

Show χ^{II} as b^{II} , iv^{II} , $\#^{\text{II}}$ etc.
 from both sets of strings